Vc Pf

1

REQUIEM

FOR VIOLONCELLO AND PIANO

By EDITH SWEPSTONE

Price 1/6

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NOTE

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CICERO MOURNS TULLIA

'When my Tulliola was torn away from me, a thousand plans were in readiness for immortalizing her memory. The grief itself has done it: the tears I then shed over her assuaged it in me . . . and when Eternity had received her at my hands, I wept no longer. . . .

'The tenderness wherewith I mention her . . . brings what consoles and comforts me: it is the milk and honey left at the sepulchre and equally sweet (I hope) to the departed.'

(From *Imaginary Conversations.*)
WALTER SAVAGE LANDOR.

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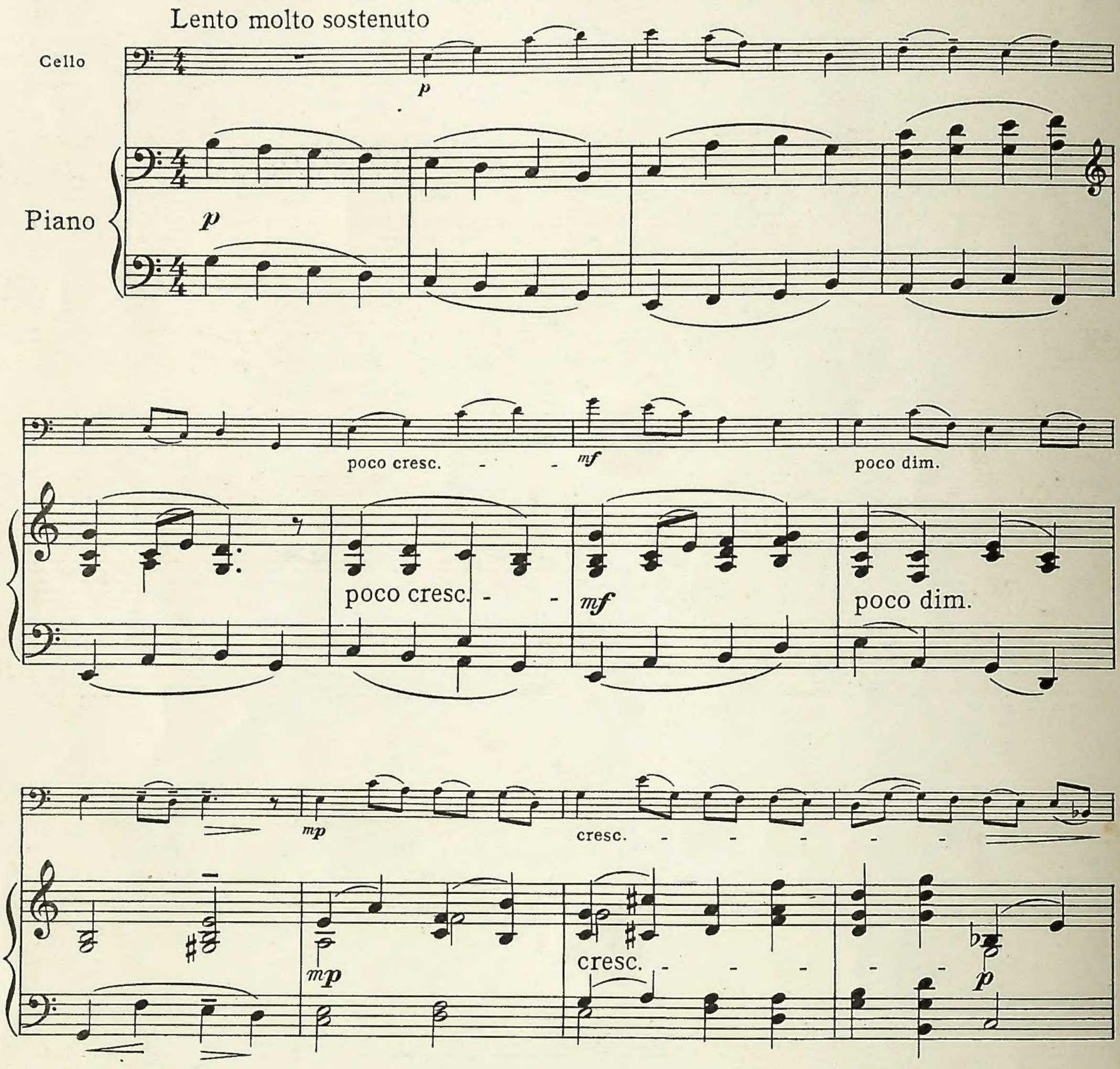

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p cresc - - - - mf

cresc. - - mf

p dolce

p dolce

poco cresc - - - - - - - mf

poco cresc. - - mf

cresc - - - - - - - - - f

cresc. - - - f

pp espressivo

poco cresc.

dim

pp espressivo

poco cresc.

dim.

poco rit.

p a tempo

poco rit.

p a tempo

mf

mp

p

mf

p

p

dim.

V

pp

pp

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THE
OXFORD 'CELLO METHOD

By WILLIAM E. BROCKWAY, A.R.C.M.

THIS new Method overcomes the great difficulty of developing a good left-hand major third (stretched) formation. This is achieved by the music of the First Part of Book I being entirely in the minor third (unstretched) formation, while that of the Second Part is entirely in the major third, the latter formation being attained by simply stretching the first finger back a semitone. Thus there is no movement of the hand in Parts 1 and 2 (Section 1), only that of the first finger.

This principle is carried on through Book II of the Method, which treats of the various positions.

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There is a copious supply of exercises, studies and tunes, all specially composed and selected with the aim both of carrying out the principles of the Method and of giving the student a complete and cohesive yet flexible knowledge of his fingerboard, so merging all the positions into one another.

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